



The Connected Learning Centre: what we learnt and how you can use it

A practical guide to connected learning, collaboration, partnership and community





What was the Connected Learning Centre?

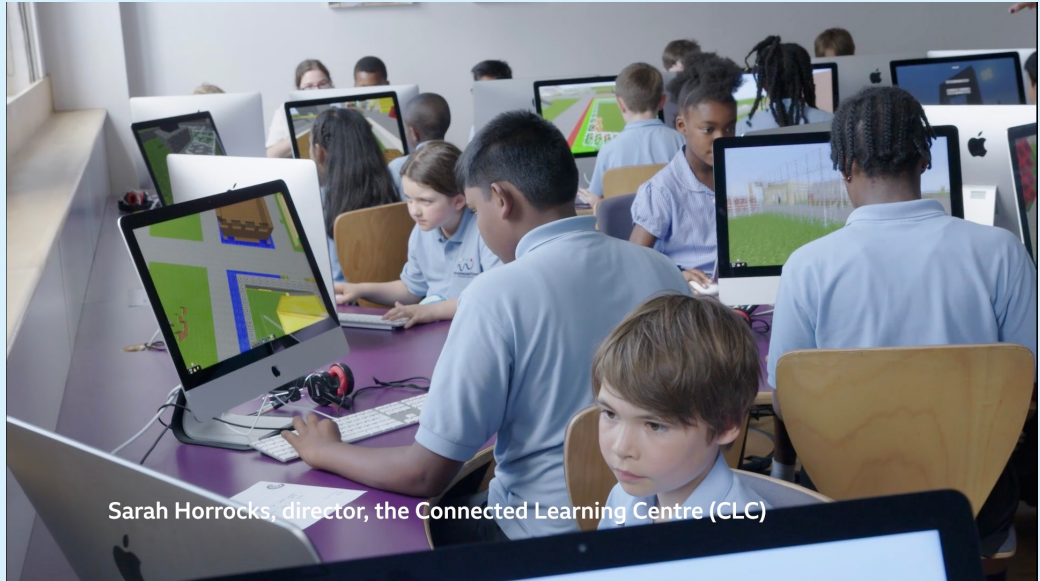
Drop by the Connected Learning Centre (CLC) in Clapham, south London, and most days of the week you'd have heard the excited buzz of children programming robots, learning about city planning by building cities in Minecraft, animating stories and tackling maths and problem solving while programming. And because teachers need the digital skills and knowledge to be able to support children in their 21st-century learning, you'd also have found groups of teachers absorbed in professional development, whether that's learning to use the iPad creatively to support learning, getting up to speed on digital criticality or taking part in a subject specialist workshop.

London Connected Learning Centre (formerly Lambeth City Learning Centre) was one of more than a hundred city learning centres across England opened during the early to mid 2000s to support local schools in making innovative and effective use of ICT. However, its origins lay even earlier, in the CfBT/Lambeth Education Action Zone in the late 1990s, which had a strong focus on cultural education, family learning and partnership working.

Despite its name and origins, the impact of the CLC wasn't limited by the boundaries of London. Through its work as part of the Education Development Trust (formerly CfBT), a global education charity, it reached much further. For example, it collaborated on research such as a report on [technology-enabled teacher professional development](#), which takes lessons from developing countries on the most effective way to support teacher CPD through technology, and worked with the Queen Rania Teachers' Academy in Jordan, upskilling teachers in educational technology.

Ultimately, the CLC brought all those different strands together to create a unique space that was all about learning, collaboration, partnership and community – and about creating exciting, engaging contexts for children, young people, families and teachers to learn within.

The legacy of the CLC



Sarah Horrocks, director, the Connected Learning Centre (CLC)

WATCH

"Thank you for being such an amazing organisation over the years for so many teachers and headteachers and, most importantly, for so many children. There must be thousands of children who have walked through the CLC's doors and whose lives the CLC has touched over the years who are brighter and better and stronger as a result of the work the CLC did."

– Kate Atkins, head, Rosendale Research School

"I can see what it's done for the children of Hitherfield – and we are just one school. The CLC was the last bastion of links to the future."

– Jacinta Waters, head of school, Hitherfield Primary School

"It has been such a joy to work with you and see your expertise, knowledge, passion and enthusiasm passed on to the children. As a brand new computing lead, your support has been invaluable."

– Ellie Lee, teacher, Macaulay School

"Your legacy is always in people. The investment that the CLC has made in the lives and imaginations and skill sets of children, and the teachers – that legacy will continue. There will be children who have been to the CLC and done things over the last 10 or 15 years and it will still be having an impact on them. They will be working in tech areas or in cinema and they will be doing stuff that's been determined by their experiences at the CLC."

– Mark Reid, head of learning, British Film Institute (BFI)

Introduction by Sarah Horrocks, director of the CLC



Over the last almost quarter of a century, the CLC has worked directly with an estimated quarter of a million pupils and 40,000 teachers... just in the UK. If we estimate that each teacher worked with 25 pupils, we've worked indirectly with over one million UK pupils.

Internationally we've had similar successes. During the pandemic, the low-tech blended learning project 'Learning Bridges', reached more than one million pupils in Jordan. And in 2019 we delivered an online course to support teachers in the Middle East with introducing technology to their classrooms, which has now been taken by over 80,000 teachers (so that's an additional two million indirect learners).

That means the CLC has had an impact on the lives of four million young people.

And it's all been done with an amazing spirit of collaboration – through team work and partnerships and being more than the sum of our parts.

We've been privileged to be involved in some fantastic projects over the years.

We've taken children to meet Tim Berners Lee and interview children's laureate Michael Rosen, and brought children from across Europe to work with London children at the Tate. Taken teenagers to show their own films in Paris and compose music with French teenagers, taken teachers on exchanges to Rio as part of the Olympics, to Finland, Sweden, Denmark, the Netherlands.

We've had thousands of pupils programming at IBM, worked with BAFTA, Tower Bridge, the BBC, Rambert, the National Portrait Gallery, HMS Belfast, Southbank Centre and Westminster Abbey to make films, animations, websites, illustrations and code. We've worked with thousands of Lambeth families helping children and parents learn and create together.

In the last week that our centre in Clapham was open, when we welcomed 300 children and their teachers through our doors, one of those teachers was a young woman who had herself been to the CLC for a workshop when she was at a local primary school. She was now returning with her own class of children to be inspired and nurtured by the exciting, engaging creativity on offer, just as she had been.

When you inspire children and young people's passions it stays with them into adulthood. We are all built up from the experiences which have made an impression on us, the influences that have shaped our lives.

While, after 25 years, the CLC may be no more, we know that it lives on in all of those our work has touched.

Here we'd like to share with you how we did it, and offer some tips and advice for how you can do it too.

A blown dandelion clock – an appreciation of the CLC by award-winning film-maker Emma Sullivan



Of all the work I've done in my life, the work I did at the CLC was the most valuable, to society and to me. I was there to help educate others but in turn got an education myself.

I enjoyed teaching children how to animate, film things, structure stories, or edit their own movies – in which a lot of parents got eaten...

I got to film some of the best teachers ever entertain and educate, to see great pedagogy in action, from nursery to secondary, teaching small people how to read, count, draw and question, seeing pioneering growth mindset (with yoga and standing tables!) introduced into primary schools, to call and response maths classes, to teaching kids how to light fires and sow seeds in wild playgrounds.

I saw children taking new immigrants of their own age under their own young wings, to help them learn this strange English language – which they often did in a swift six months. I saw people come to the UK for shelter and was given shelter myself by the CLC when I was struggling to make my own way.

I met children from across a spectrum of polished and cherished to downright tragic and it has helped me to articulate to those who think all is well in the state of England, that no, a lot of children aren't going to eat tonight. And conversely a lot of children that people might write off are capable of triumph and dizzy heights.

Ever since I've tried to pay homage to what I learned at the CLC. From the stories I write to how I work on set. From small things like pronouncing people's names correctly – it sounds minor but on the set of Doctor Who, I made sure every cast member pronounced an Arabic name correctly, reminding them until I was blue in the face and they were annoyed. But it was worth it, because I got a letter afterwards thanking me for it. Who knew that a classroom full of small children with their hands up is exactly the same as directing a TV show?

So it makes me so sad to know that that hub of goodness at Clapham Old Town is going, because as long as it was there, I knew there was someone out there trying to do the right thing. I hope that this is just a blown dandelion clock whose seeds will land and germinate in cracks in concrete and grow roots that shatter out of date ideas.

It was an honour to meet the children of this city, and witness their experiences, languages, backgrounds and aspirations: to be a part of helping them grow.



CHAPTER 1:

The power of partnerships

A distinguishing feature of the CLC's work has been how we support learning in real-world contexts. Many of our activities and projects have used the context of cultural and arts education, and we've shown how unforgettable cultural learning experiences can be enhanced by digital technology on site, in person and in a blended form.

At the CLC we developed a long history of partnerships, working with organisations and businesses such as Rambert, Westminster Abbey, Tower Bridge, National Portrait Gallery, Hayward Gallery, Museum of London, Imperial War Museum, IBM, BFI, Google, Tate, Campaign for Learning, UNICEF, BBC, and the South Bank Centre.

You can find snapshots of how we approached some of these projects and partnerships below, along with advice on how to run successful blended digital arts events.

Partnership building takes work but is immensely rewarding for everyone involved. We believe that these kinds of projects not only benefit curriculum areas and personal development, but also really develop the 'fusion skills' that set young people up for success in education and throughout their lives – skills such as communication, problem solving, teamwork, resilience, creativity and critical thinking.



Tate Exchange

For five years, the CLC was a Tate Exchange associate. Tate describes the Tate Exchange initiative as “a space for everyone to collaborate, test ideas and discover new perspectives on life, through art”. It was an annual programme of free, participatory activity, that brought together international artists and over 60 associate organisations who worked within and beyond the arts, and the public, with an invitation to think, make, discover and debate.

Each year we took over the Exchange floor on level 5 of Tate Modern, giving pupils from local schools the chance to create digital and non-digital art inspired by Tate Modern’s collections in the gallery space. It connected children with the huge variety of physical and digital objects in the gallery and created a space for them in a community of artists – and to be artists and see themselves as artists, too.

For example, in 2019 we supported more than 200 children and their teachers to explore the theme of ‘movement’. The activities on offer ranged from using software to create sonic soundscapes triggered by body movement to using Scratch and video motion sensors to draw patterns on screens with their movements. Themes in other years included Love, Power, Exchange and Production.

Each area of the space provided the children with an activity to work on and learn through making and creating goals for themselves, scaffolded and supported by adults. The free-flowing set up allowed the children to choose which activities they did and for how long, an approach that we took in all our cultural partnership projects. The result was a phenomenal level of involvement and creativity.

We also held our annual creative arts forum for arts educators with differing levels of digital experience, during the Tate Exchange project. This enabled them to observe the pupils, hear from visiting practitioners and creative industry experts,

explore how digital technologies can support creative arts teaching and, after hours, get hands-on with the Tate Exchange activities the children were doing earlier in the day.

“What I notice as I walk around is that every child is 100% engaged in the activity they are doing. Everyone’s really focused. With the activities, the children are using so many different skills: there’s a lot of problem solving going on, children are learning new digital skills and working together collaboratively to do that. They are taking risks with some of the things that they do, a lot of it is new to them and they are just trying things out to see what happens – and that’s the essence of creativity. It is an essential skill for life.”

- Primary school teacher

In 2021 we took our [Tate project online](#), keeping all the elements that make Tate Exchange so special – the chance for pupils to create and explore with other schools, and the opportunity to choose from a range of creative and digital activities.

We made a Padlet wall of potential activities and let the schools lead on what they wanted to create, with digital galleries to share creations. The result was music, photographs, video – and a whole host of digital artworks. On the day itself, we all made sculptures with aluminium foil inspired by the works of Alberto Giacometti and the children critiqued each other’s work in live discussions. It meant we could all be making the same art at the same time and see each other making. Classes did more in-depth art activities beforehand but having this practical live element worked well.

PRACTICAL ADVICE

Key elements to take into account if you’re planning a blended digital arts project:

- A pre-event professional development session is crucial in making sure everyone is confident with the tools and on the same page with the activities.
- There is a real value to each class working in depth and over time on their creations beforehand.
- Padlet is a great platform to create digital galleries on because it makes it so simple for children to upload their work and the collated work is easy for other children to look at. It means every child can take part.
- Audience, and especially peer audience, is important. Offer children different opportunities to present to other children, such as through Padlet collections but also questions and feedback to each other live.
- Having a stimulus for artistic response, such as resources online or previously visiting the actual galleries, makes a difference.
- Keep it simple – don’t try to do anything too complicated in the live session.
- The increased confidence of teachers and children in using platforms and blended mediums – live Zoom, work in class, uploading of digital assets to a platform – means this kind of event can now be more successful and accessible than previously.

First News Education

It's never been more important for children to learn about the news and where it comes from, understand how we know sources can be trusted and how to be critical and savvy consumers and producers of news in media both digital and non-digital. To do it in an exceptionally fun way, alongside a real news organisation, is a truly memorable experience for everyone involved.

In 2020 we also took our blended learning approach to our longstanding partnership with First News in a [spectacular online challenge day](#). Ten schools, sixteen classes and nearly 480 Year 5 children had been learning about the news in digital and print forms and where it comes from and had become, in their classes, part of a community of critical readers, investigators and writers of news. They had their chance to show what they'd learnt in a fun day full of quizzes, games and the opportunity to make a big editorial decision for First News

PRACTICAL ADVICE

Tips for cross-school blended learning events

Blended learning events take effort but can be really effective and engaging. Our key reflections from this event would be applicable to others looking to run a blended learning activity with multiple schools:

- We had a practical conundrum. Every school looking to participate had significantly different arrangements regarding break time, lunch time and start and finish of the school day, to incorporate all the different requirements across a range of schools sites. Therefore the options for live synchronous activity were immediately reduced to a handful of 30 minute windows. But this turned out to be to our advantage as we planned shorter bursts of activity (the quiz was split into two sessions), which were more engaging.
- Having the chat function available in the video meeting was really helpful for communication between our team and the schools.
- This event proved to be a perfect example of blended learning with children linking to other classes and CLC online, using digital tools such as Padlet and Mentimeter and Google Forms to work sometimes synchronously but often asynchronously to suit the classroom timetable. This also allowed the children proper breaks from the screen as well as time working in class in pairs on paper-based activities.
- The combination of the experts online and the high-quality teaching provision in the classroom was powerful. The class teachers played a much greater role this year, which enhanced the feelings of collaboration. As well as committing to regular weekly activities using the First News iHub and children's newspaper content, they also had to manage activities on the day off camera.
- Flexibility is crucial. We responded to the mood and enthusiasm and on the fly reduced the time allocated to the certificate award ceremony in favour of allowing a spokesperson from each team to feed back to the collective audience of 16 classes.



IBM Robo challenge

“Between us we came up with the idea of the Robo Challenge. It was a once a year competition for young people from Lambeth but it was always designed as a covert mechanism to engage teachers, build their knowledge, build their skills and confidence. They would all come together on a Saturday for a grand event in IBM premises and compete furiously with each other. We also thought it was important for people to experience a high tech working environment and understand a little more about what IBM does, the range of roles we offer, to humanise it and make it more accessible to young people to think about jobs and careers they might not have known about or didn’t think were within their grasp.”

– Mark Wakefield, former corporate social responsibility lead, IBM

The CLC’s 14-year-long partnership with IBM produced the IBM Robo Challenge, formerly the IBM Junior Developer Challenge, which invited teams of children from local primary schools to compete in a series of programming challenges, presentations and teamwork at IBM HQ.

In 2019 our commitment to improving gender equality in computing saw us pioneer our first girls-only Challenge. Teams of KS2 girls from 12 schools were given a Lego NXT kit, an IBM mentor and 10 weeks to prepare for a series of exciting challenges such as programming their robot to complete a dance routine, taking part in a race and designing and programming their own game on Scratch. It culminated in a day at IBM on London’s South Bank where all the teams competed to see which would come out on top, with mentors and family members cheering them on.

Research has shown that employer engagement at primary school level has a positive impact on attainment and developing the interpersonal skills needed in the 21st-century workplace.

In 2018 100% of pupils who took part in our IBM Junior Developer Challenge said they had learnt something new from the project, often highlighting personal and social development as well as STEM-related skills: *"I have learnt how to programme a robot and work as a team,"* said one pupil.

"The competition is great for encouraging the children to think about jobs in technology. Having the support from Afeefa [from CLC] and Howard from IBM helped give the children an insight about what it is like to work in technology. Visiting the IBM building was also very inspiring."

– Teacher Katie Bell from Crown Lane Primary

"The amount of teamwork, perseverance, collaboration, problem solving and creativity needed was almost more important than the programming skills they developed. They all got so much from being part of the project, and having the final day at IBM was really inspiring for them all."

– Teacher Ruth Grimwood from Crown Lane Primary



TechPathways London

TechPathways London was a two-year project to bridge the gap between the digital skills acquired in education and those required by London's digital and creative industries. It offered a programme of free training for educators working with young people aged 11-24. Funded as part of the Mayor of London's Digital Talent programme, the project was a collaboration between the CLC and Queen Mary University of London.

TechPathways London sought to help educators develop their digital skills and increase knowledge of, and access to, London's diverse and growing digital sectors. Working closely with industry partners across London's digital and cultural sectors, the programme provided those working with young people the tools to support the skills development required to succeed in the modern workforce. The project resources helped educators improve their own digital skills and better understand the digital careers landscape their young people are entering. In doing so, we ensured that the guidance shared with their young people was relevant, informed and up-to-date. Armed with this knowledge, London's young people are able to make more informed choices about digital training and careers, setting themselves up for success.

Over the course of the project we worked with 986 London educators from 637 organisations. We engaged with educators through short courses, in-depth courses, briefs and events, with many of the project resources on the website techpathways.london still available until April 2023.

The Garden Museum

Our five-year partnership with the Garden Museum involved very young schoolchildren. We took reception and Year 1 pupils from a number of local schools to the only museum dedicated to the art, history and design of gardens in the UK, which is housed in the deconsecrated Church of St Mary-at-Lambeth.

Inspired by the question "What can you see?", the children investigated their space using a variety of technologies, from magnifying glasses and binoculars to digital microscopes and VR headsets.

We were able to work with the pupils in a new and exciting situation, harnessing technology as a tool in a hands-on learning environment. The self-selecting nature of the activities mirrored our approach in other cultural partnership projects, and worked particularly effectively with this age group.

Our technology allowed the pupils to really delve into the specimens, exploring how something can look one way to the naked eye but completely different when viewed up close. The technology was interwoven with exploration of the museum collection and good old-fashioned pen and paper. Giving the pupils choice over what activities they did meant that they were often creating real-life drawings or models and then documenting them digitally, combining arts and technology in a simple but extremely effective manner.

As former Garden Museum learning officer Janine Nelson explains, this kind of partnership working benefits everyone involved :

“Our recent project partnering up with London CLC was a new approach for us in a variety of ways. Firstly, working with someone else was great as we could share ideas and the teaching.

Secondly, we were able to offer a brand new activity for pupils to use technology which we can’t currently provide – digital cameras, digital microscopes linked to laptops and virtual reality headsets. All of this was very exciting for the pupils (and for me!). I tried to complement the technology by linking up with objects in the museum collection or equipment or artwork connected by our theme of ‘looking at nature/gardens’.

Thirdly, offering a range of activities that children rotated around worked really well. The pupils self-managed the time they spent on each activity and chose in which order to do them. This freedom of choice worked really well and was not something that I had tried before. Finally, it introduced schools and teachers to the museum, which has reopened after being closed for over a year. Hopefully, they will want to come back again for different school sessions.

I am introducing some of the elements from these sessions into my other sessions and hope to purchase some new items of equipment/technology.”





A view from Mark Reid, head of learning, British Film Institute (BFI): '3,000 children and their teachers felt the BFI belonged to them'

Cultural Campus came from the radical notion that cultural organisations like the BFI and Southbank Centre could work directly with teachers and schools to support the school curriculum. Instead of providing the kinds of things a cultural organisation always tries to make schools do, we asked schools and teachers what would they like and what could they do with a building and a set of computers and some cinema screens – how could they use those elements in order to give children access to the curriculum in a different kind of way?

There were a number of elements we thought this different relationship with schools should have. One of them was that a class and their teacher would come more than once a week. The principle was that instead of coming to do something special in the BFI, you would be coming to do your day's lessons but you'd be doing them in a different place. How could you do your day in our spaces in a different kind of way? It was about changing what a teacher would imagine a classroom is and how the curriculum could be followed and the notion that you could follow your curriculum in a place like the BFI and the South Bank centre – you didn't have to be in school.

Classes also used the BFI's Mediatheque film archive to explore a variety of themes and created their own films which were screened in the BFI cinema. It was about familiarising children with this environment, this neighbourhood, which was only a short bus ride away for lots of them – and then encourage them to bring their families at the weekend and school holidays.

A typical day would involve tech with kit the CLC brought in. They brought expertise – people who were good tech people but also teachers. The BFI is the national lead agency for film but before we started the partnership with the CLC, our education spaces had two Sony Handycams and an Apple Mac and that was the extent of our tech in 2006.

We started this relationship in 2007/8 when the CLC joined us in residence and immediately there were 30 brand new Apple Macs and 30 MacBooks and 30 notebooks and loads of Handycams. And there were also 3,000 children and their teachers coming through this national organisation and feeling as though it was theirs, every year for three years.

Working with Jordan's Ministry of Education and UNICEF, alongside colleagues from Education Development Trust, we supported digital solutions and training aspects of Learning Bridges – a national blended learning programme that links printed materials with online resources to provide weekly cross-curricular activities in Arabic, maths, science and English. Launched in September 2020, it enabled children to continue learning when schools were closed. By the end of the academic year, Learning Bridges had reached over half a million students in Grades 4 to 9 in over 70% of schools, including refugee camps, with a target of one million by the end of 2021-22.

Central to the programme is supporting teacher innovation through the targeted use of accessible technology – from QR codes to Padlets. Every activity pack had its own QR code linking to a Padlet where the student's learning experience is scaffolded with audio content and extra resources. Audio files were embedded to provide accessibility for children with visual impairments or who have difficulty reading.

Used by schools and supervisors, the Padlets had an average of 100,000 views a month and were used at district and governorate level. Many teachers have been inspired to create their own to enable their classes to share work and receive direct feedback.

The impact on students has been significant. Learners had limited access to learning resources at home and Learning Bridges has provided them with continuity in learning during school closures.

It has also transformed teaching practice in Jordan. Online teacher education has been used to reach more than 30,000 teachers – a first for the country – with teachers challenged to break away from the textbooks and think creatively about curriculum and pedagogy.

More than 140 Learning Bridges Champions support teachers to be flexible and innovate in their delivery of the curriculum and, as part of this work, Padlets have been used as large district and governorate notice boards for teachers to share ideas and good practice.



Case study: 'Making a Difference' with Westminster Abbey

In 2021, in partnership with Westminster Abbey, we wanted to find a way for young people to use their own voice to share with others what they had learnt about someone buried or memorialised in the Abbey. In the context of the pandemic, living in challenging times and standing on doorsteps clapping for NHS, we thought about people who make a difference – and found it was a good connecting point between the pupils and the memorials.

We identified eight historical figures buried in the abbey who made a difference. All could be linked to one or more of the KS2 History, Citizenship, Science or English curriculum but, more importantly, all contributed significantly in their fields, often in difficult circumstances.

They were: Dame Millicent Fawcett, Olaudah Equiano, Joseph Lister, Howard Florey, George Eliot, CS Lewis, Isambard Kingdom Brunel and Stephen Hawking.

The challenge: we challenged pupils as a class to create a film of no more than five minutes that taught other KS2 pupils about the life and legacy of that historical person. Core to this project was the encouragement of deep learning and digital creativity.

A role for everyone: every child's parent or guardian was asked if they would sign a permission form, as we knew we wanted to share the films with the world on the Westminster Abbey site, YouTube and social media. But, crucially, no one was excluded. Every child could take part whether or not their permission form was signed. Those without permission forms were often lead scriptwriters, directors, prop-makers or editors, which worked brilliantly. Some schools were really imaginative about this, for example using lots of children's artwork as part of the film.

Teaching the teachers: As a virtual-only project, it was critical that the teachers were confident, so we gave them time to test out the tech. We ran a session with teachers four weeks before the films were due in as a kick off and as a low stakes environment in which they could explore the kit and the software – and make mistakes without the children looking on! We suggested they use iMovie as it's easy to get to grips with and it was compatible with the iPads we at the CLC could lend out to schools who needed them. We offered tips on making a movie, from scripting to shooting and editing.

In addition, we created a Westminster Abbey padlet containing a virtual tour, recommendations of places to start when researching the historical figures, key facts and rights-free images.

We also created a Filmmaking with Mobile Devices instructional padlet for teachers to share with children, which helped with pupils trying different filmmaking techniques – and some of those definitely found their way into the films!

An authentic audience: It was important to the project that the films were shared more widely than the children's own schools. We organised a week of online screenings we called world premieres, where three classes would come together on Zoom to watch the films and ask questions.

The live Q+A session was the most powerful aspect of the project. The children asked really insightful and engaging questions that showed they had paid close attention to the films, for example asking about film techniques and the historical figures. Questions included: How did you film that? How did you make the screen black and white? Where did they go to university? What's the best thing you learnt about your historical person? Challenging questions were met with intelligent answers. Importantly, it allowed the children answering to be experts in front of their peers.

The films were then shared with family and friends – and the world! – as they were on the Westminster Abbey website.



WATCH



WATCH

Follow our example: We've created a [step-by-step guide](#) to help you to do this project in your school. It includes a virtual tour, film-making tips and inspiration in the form of the films these pupils made – and it's all possible with simple equipment and free tools.

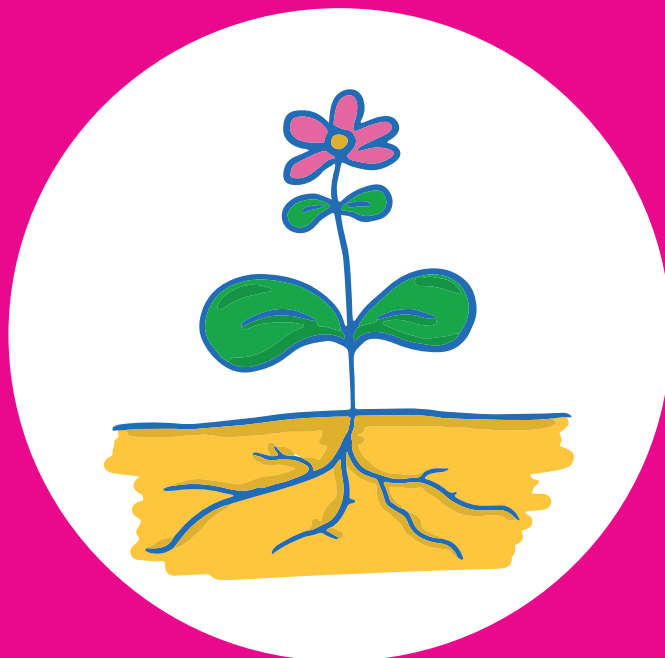
PRACTICAL ADVICE

Tip for partnership working for cultural organisations

Be careful not to set too many parameters or try to reduce it down too much. The teachers and pupils will run with it. It's about learning and developing as you go along.

Tip for partnership working for schools

Think about what you can gain from each other: what are the children gaining, what's the school getting? The partnership needs to be a symbiosis that creates something that can only exist because of the marrying of minds and could not exist through working alone.



CHAPTER 2:

Inspiring learning and teaching

The CLC touched the lives of most children and teachers through our inspiring, practical workshops and special projects, either in our vibrant centre in Clapham, a cultural or business organisation or taken into their own schools.

For children, we sought to inspire the next generation with sessions designed to meet the learning outcomes of the computing, humanities, art, DT, music, science, English and maths curriculum and give pupils an exciting learning experience, while also offering professional learning to school staff. Teachers had the opportunity to observe their pupils' learning in a different context. The workshops were, above all, fun, with children exploring and creating – and even discovering they could be the behind-the-scenes creators of some of their favourite technologies.

For teachers we also offered regular professional learning online, at our centre or bespoke CPD face to face in their own setting. Our professional learning programmes equipped teachers with specialist skills and knowledge that have direct applications in the classroom. We believed it was important to build and sustain relationships with teachers, enabling them to be part of communities of practice, for example through our computing subject leaders' course and subject forums for maths, English, science, EYFS, languages, modern languages, humanities and computing conferences.

Inspiring CPD

In general, what makes for good CPD?

- Teachers particularly benefit from subject-specific training opportunities
- Teachers need reflection time and opportunities to revisit learning
- Classroom-based expert coaching relationships – it has become easier to bring in experts remotely
- Senior leadership team buy-in is crucial
- It should be more than just a one-off – research suggests that some of the best CPD involves follow-up
- Teachers need access to professional-learning communities
- Teachers benefit from exposure to models of effective practice

Five ideas for effective online training

1. Record your CPD sessions – one of the benefits of online is the ability to rewatch
2. Decide when live is important – face-to-face is increasingly precious
3. Make it interactive and record teachers' ideas, reflections, actions eg use Padlet, Jamboard or Miro
4. Make it tailored – content that's needed, not one size fits all, at the time which suits
5. Don't make assumptions about tech skills/familiarity. People had very different experiences during the pandemic. As a general rule we've all got a lot better at using digital technology but don't take that for granted, some teachers may have missed out (think about the teacher who might have been on maternity leave, for example!)

Five top tips for engaging online training

1. Keep it short and sweet – Zoom ((or Meet or Teams)) fatigue is real. Keep it under two hours, have a break in the middle
2. Have a narrative – think of it as telling a story with a beginning, middle and end
3. Model the training – kill two birds with one stone where you can. If you're teaching teachers about technology then use it in the training – demonstrate how great the tools are
4. Introductions matter. People don't have the chance to have the usual informal chat with others. Facilitate these introductions so everyone knows who is in the room. Have some fun – ask children what questions they would ask at the start if they were teaching teachers ("if you could be an animal, what animal would you be?" is a popular one, we find!)
5. Mix it up – intersperse whole group activities with chances to reflect. Follow a period of presentation with a hands-on activity. Keep delivery varied and interesting. It's ok to be quiet for a bit and let people get on with it, as you would in person

Computing and computational thinking

From 2013 onwards we had a particular focus helping schools get to grips with the new computing curriculum, especially the new aspect of computational thinking within the computer science strand. This is something that has remained at the centre of our work with teachers and pupils through countless Scratch workshops and unplugged activities for children around Europe in Co-Think and Co-Make (see Chapter 3: European projects).

Further afield, we gave talks at the Queen Rania Teacher Academy in Jordan, introducing teachers from the MENA region to our work with Scratch, and included a unit on computational thinking within the online course we helped devise for teachers.

Online safety

Online safety was another key theme. Our pupil workshops evolved as technology and social media changed and we worked with school senior leadership teams on policy and the all-round picture. We also ran staff sessions for teachers in many, many schools, alongside sessions for parents and governors. Our dedicated online safety conferences covered all of these as well as the technical elements of cyber and data security. We were a supporter and disseminator of UK Safer Internet Centre's Safer Internet Day resources every year, and our own staff accreditations enabled us to offer CEOP Thinkuknow sessions and 360 Safe framework advice and award assessments, and we were excellently placed for collaborations with organisations such as Parent Zone.

Media literacy

With only 2% of children having the critical literacy skills they need to tell if a news story is real or fake and half of children worried about not being able to spot fake news (National Literacy Trust Fake News Commission, 2017) media literacy became an increasingly important area to cover. It could be seen as a convergence of the three strands of the computing curriculum, but it was much more than that.

Our popular Fake News workshops evolved into three-year collaboration with First News with an academic model underpinning the (English) literacy and digital literacy aspects. We contributed to the [News Literacy Network](#), along with organisations such as the Guardian, the BBC and the National Literacy Trust, and our “[amazing work](#)” in this area was also showcased by the Department of Culture, Media and Sport. We were invited by Bett to give an arena talk on the topic, [Fact or Fake: developing critical learners in the digital age](#), which explored some practical ways to engage children in critical evaluation of digital information in a range of contexts, supporting their learning and development both as consumers and creators of content of all kinds, fact and fiction included.

We subsequently went on to deliver a keynote talk combining online safety and media literacy for the British Council at the national e-twinning conference.

Seeing is believing, right? A news literacy classroom activity

Remind students about keeping a sceptical and discerning approach to what they see online in terms of images and video, drawing on their own experiences in media viewing, perhaps including social media apps eg seeing photos that have been manipulated in various ways, for various reasons and motivations. Reinforce and explore what might be acceptable/unacceptable for them to do, perhaps through scenario-based discussion.

The news regularly features what technology can now do, including deep fake technology applied to famous individuals. At the moment this is not so widespread that we need to feed a fear that any video can turn out to be fabricated.

If you have access to educational apps such as the Duck Duck Moose Chatterpix, photos can be made to speak, or consider how filters can distort or modify photos and how that can affect perceptions.

Relatively recent and relevant news references include:

- Tik Tok Tom Cruise videos (eg [Guardian article](#) and BBC business section [article](#))
- myAncestry genealogy app that can 'bring to life' old photos of long-gone family members (think almost Harry Potter and the Daily Prophet). This, too, has caused controversy (see [BBC article](#), [Guardian article](#), and, on the service's website, Abraham Lincoln is brought to life to do a commercial in their publicity on YouTube) and in some cases upset. Potentially this would be a rich source for discussion, taking in PSHE/Citizenship/Online Safety/SEAL themes
- Unilever's announcement about Dove advertising and its [ban on editing photos](#)

An ever-useful reference point is the [Education for a connected world framework version 2 2020](#)

Please bear in mind that, as with all activity around online safety, teachers should be aware and prepared for potential disclosures from students so would be advised to consider this when planning.



CHAPTER 3:

Learning with Europe

The CLC has always brought a spirit of internationalism to its work. The CLC's director, Sarah Horrocks, and learning and teaching consultants Peter Lillington and Rowan Roberts, had been involved in European projects throughout their teaching careers and seen the value of meeting with teachers from other countries, comparing and contrasting education systems and investigating specific themes.

Following the introduction of the 2014 computing curriculum in the UK and the growing interest in computational thinking, the CLC has sought out action research projects through which to explore how other countries are approaching the topic, and sharing our own experiences.

As a result, we have participated in the European projects [Co-Make](#), [Co-Think](#), [Co-Learn](#) and [Empower2Learn](#) – and you can find out more about these below.

More broadly, it is valuable to recognise the power of these kinds of projects in terms of professional development – several UK teachers said they were the most powerful professional development experiences they had had in their teaching careers. Once outside their own education systems, teachers are compelled to get to the heart of their beliefs, knowledge and understanding of pedagogy, gaining a clearer understanding of their own curriculum, as well as other countries' curricula. It can be challenging to belief systems, as all good growth processes will be. Certainly, there will be thought-provoking questions from teachers from other countries (*"why do you test the children all the time - don't you know them?"*) was

a particularly memorable one from a Swedish teacher) and countless fascinating small differences, from the etiquette of wearing (or not) shoes in the classroom to the fact that all the European teachers visiting English schools remarked on the use of the physical environment in the classrooms, particularly displaying prompts and pupils' work on the walls, which is less common in European countries where it may be seen as distracting.

Co-Make

How can we support very young children to develop computational thinking? How are educators doing it already, across Europe, and could it be done better?

That was the [challenge explored by Co-Make](#), an Erasmus+ project [bringing together educators and children](#) from the UK, Netherlands, Finland, Sweden and Denmark. We were one of the partners, working with Stockwell Primary School, Hitherfield Primary School and an Essex primary school as the [UK participants in the project](#).

As a group we were looking at how we could build what is already existing good practice in early years foundation stage (EYFS) or early childhood education (ECE) supporting the development of computational thinking: pattern, sequencing, instructions, problem-solving, planning.

The project focused on enhancing digital competence through inclusive, collaborative, computational thinking. We know that the use of technology with young children is sometimes more effective when it's guided by an adult rather than self-guided and spontaneous, though there's a place for that too, so what's the best way to plan for this in your practice? The project partners promoted digital skills and competences among teachers, educators and students throughout Europe by sharing the best practices from all countries and by broadening all of our understanding of computational thinking.

Co-Think

Co-think was a three-year Erasmus+ project exploring inclusive practices in teaching computational thinking to primary school children. As part of the project, Danish, Swedish, Finnish, British and Dutch children took part in 'learnathons': themed investigations such as pupils creating dance algorithms for children in the other countries, or programmed 3D versions of their home town. And their teachers shared practice and co-delivered computer science lessons across the five countries.

The project had a particular focus on inclusive practice in teaching with and about technology, and some of the fascinating input from experts around Europe provided the inspiration behind much of our subsequent work into bridging the gender gap and tackling unconscious bias in computing (see Chapter 6: Thought leadership). The ideas we explored through this partnership have permeated our work with teachers and pupils ever since, and we have seen their impact through responses from pupils who have surprised themselves, and sometimes their teachers, with a newfound grasp of and passion for the subject.

Co-Learn

The outbreak of Covid-19 had immense consequences for education. The closure of schools forced teachers to rethink their approaches to education and how to adapt pedagogy to remote contexts. Not only did they need technology to contribute to effective student learning, teachers also needed additional knowledge and skills for digital pedagogy. In many cases, the digital competencies and knowledge of both students and teachers turned out to be insufficient.

Co-Learn, our latest Erasmus+ project (due to finish in 2023) is looking at blended learning delivery and pedagogy across Sweden, Denmark, Finland, the UK and the Netherlands, with teachers from the five countries undertaking case studies and sharing best practice in blended and remote learning.

Alongside our partner schools, we will explore themes such as pace, place and path, how student-teacher feedback and dialogue can be supported by technology, how technology can enhance peer-to-peer feedback, and whether digital communities of practice can enhance student learning. The project also draws on our BlendEd initiative; a programme of professional development in blended learning pedagogy which was commissioned by IBM UK Charitable Trust.

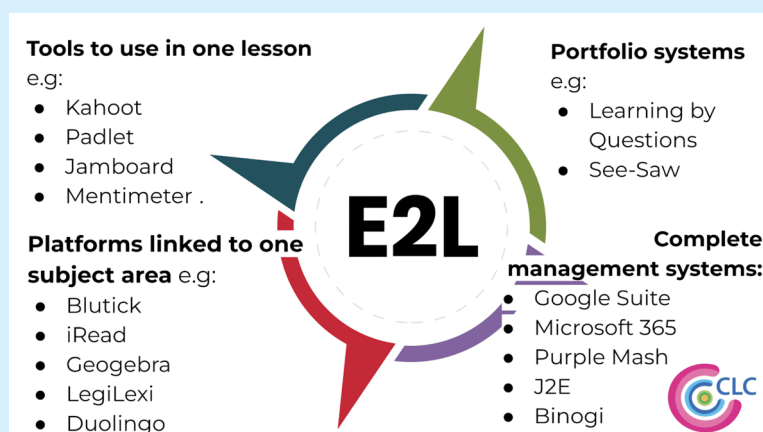
Empower2Learn

Teachers and school leaders are bombarded with products that claim to help personalise learning. But what does that actually mean and how can tools help? Through the Erasmus Empower2Learn project and our partners from Sweden, Belgium and the Netherlands, we worked with universities, teachers and researchers to try to understand more about the potential – and pitfalls – of this much-hyped area, from AI and learning analytics platforms to subject-specific tools and complete management systems.

PRACTICAL ADVICE

A simple framework of digital tools some of which use AI

To help us make sense of all of the research and examples of practice we looked at to inform the Empower2Learn project, we used a simple framework to categorise some of the tools we encountered.



It's worth pointing out that these categories often overlap and that some tools can fit into more than one of them depending on how they are being used, but we found this a useful lens through which to examine personalisation more closely, and we chose tools that we felt exemplified each of them.

The first category includes anything that can be used as a standalone tool within one lesson. This might be a quiz, a brainstorming activity or a survey – essentially they are quick ways of using technology to support formative assessment.

The bottom left category contains some examples of platforms that link to a specific discipline, and that are more likely to be used over a sustained period to monitor and shape the learning pathway in that subject area. Many of these tools, like Duolingo, are adaptive to the user's behaviour.

However, some, like Geogebra, provide the educator with an overview of pupil engagement and progress, which they can then use to personalise their subsequent teaching and interventions based on their own pedagogical knowledge.

On the top right we can see some examples of portfolio systems. These are often good examples of tools that can bring pupils themselves into the personalisation process. By recording and cataloguing their work and thought processes, pupils have the opportunity to reflect on what they might need in order to progress. Teachers, of course, can also look at their work and come to their own conclusions.

Lastly, on the bottom right are some examples of complete learning management systems which, rather than necessarily providing the content to support learning, often offer an ecosystem through which educators can develop their own methods of personalisation. These can also often be used to bring together some of the other types of tool and sometimes have them built into the platform.



CHAPTER 4:

Research at the centre

At the CLC we've always been interested in the relationship between pedagogy, education theory and teachers' reflective practice. We've also always taken an experiential approach to our learning activities. In fact, we treat class workshops and teacher CPD sessions as mini action research projects and constantly iterate and adapt our approaches and sessions.

As with all CLC projects, partnership working has been at the heart of what we do. This has included research and collaboration, for example with UCL Knowledge Lab (ScratchMaths), Rosendale Primary, supporting its activities as a research school, and the Education Endowment Foundation. We've also worked with individuals, such as Myra Barrs, honorary senior research associate at UCL, and Jane Waite, Queen Mary University of London, as well as undertaking research with Education Development Trust colleagues.

Metacognition with Rosendale Research School*

The CLC had a long-standing relationship with Rosendale Research School (part of the Education Endowment Foundation and Institute of Effective Education network of research schools) and worked closely with the school on a trial that used digital portfolios to support metacognition.

Metacognition, or ‘learning about how we learn’, is a way of encouraging pupils to better understand how they learn. In conjunction with the CLC, Rosendale developed a programme known as ReflectED – an approach to learning that teaches and develops children’s metacognition skills. Technology plays a supporting role in this programme. iPads sit in the middle of the table and pupils pick them up when they want to record a reflection.

They use an app (originally Evernote, now SeeSaw - web.seesaw.me) that gives the teacher access to pupils’ catalogue of reflections and allows them to tag their reflections accordingly. It is also easy to enable rapid teacher and peer feedback via text or voice recording. In this case, technology is supporting the process by enabling fast, effective reflections and feedback. Pupils can choose to reflect using multimedia, such as a recorded voice or annotation over an image of their work. The recording lets them hear the expression in their voice, potentially making the reflection more powerful. Reflections can be recorded and then sorted and stored in an accessible way so that pupils and teachers can easily access their learning journey and revisit their reflections.

Technology isn’t the focus of this intervention but it plays an important role in enabling the reflections to be achievable and manageable.

The first small-scale, randomised trial in 2013 showed that ReflectEd had a positive impact on children’s attainment. Pupils who participated in the study made an average of four months’ additional progress in maths and developed a more positive attitude to learning compared to the control group (www.reflectedlearning.org.uk/the-reflected-project). Following the success of this initial trial, Rosendale Primary School carried out a whole school efficacy trial of ReflectED, once again sponsored by the Education Endowment Foundation. More than 100 primary schools around England signed up to take part in the new trial, with Rosendale teaming up with University of York, which will be evaluating the impact of ReflectED applied as a whole school intervention on attainment in both Key Stage 1 (KS1) and Key Stage 2 (KS2).

Blogging and its effects on pupils’ writing*

Research by the CLC’s director, Sarah Horrocks, with Myra Barrs, [Educational blogs and their effects on pupils’ writing](#), found that blogging can inspire children to different and better forms of writing. The study set out to explore the specific opportunities which blogs offer as ways to encourage children’s writing and as a learning medium for a class. The main aim was to explore the differences in pupils’ writing on blogs compared to their other writing. The secondary aims were to investigate the potential for using blogging to develop pupils’ writing skills, and to

identify good practice in blogging. Before beginning the study, we were aware that too many primary school class blogs rely heavily on teacher input and control and miss the potential to engage and involve children in being creative on the blog.

We found that the audience which makes the most impact is the children themselves. They read and get involved in each others' work in a way which doesn't happen with work done in exercise books. The children in our study became more aware of their own writing and more interested in how they might improve it. Most importantly, they felt themselves to be part of a writing community: the blog established an area of sharing.

At the end of the study we asked some children what it would feel like if suddenly their teacher decided to take down the class blog. *"If we had no more blog I'd be upset,"* Shafia said. *"Our memories would be wiped away."* Children and teachers were clear that the blog represented the experience of the whole class and captured the process and outcomes of learning over weeks and terms. Scrolling back over children's posts the themes and key events in their learning were evident. All the children's thoughts about bees, Vikings and teeth were collated in the digital chronicle of one class blog. In another class the teacher incorporated blogging into guided reading sessions and used the books *Trash*, *Holes* and *The London Eye Mystery* as themes for blog writing, while another teacher used home visits from the class teddy bear to prompt blog posts, bringing home life into the classroom.

Interestingly, among the schools and classes that took part in this study, only one class had permanent computers in the classroom. This enabled the teacher to incorporate blogging into his guided reading sessions and other class-based activities. He saw this as a real advantage, not least because it enabled him to moderate pupils' blog posts through the week rather than in one go.

Although the pupils in this classroom got no additional timetabled provision for blogging, they had a lot more informal access time within the school day. Evidence from other classes suggested that the timetabled use of ICT suites did seem to hold back developments in blog writing.

Through this research and the CLC's extensive experience of working with schools to set up blogs, we were able to establish what works best in improving pupils' writing through blogging. For example, invitations to write should be specific rather than too general. Framing the task and giving a resource for pupils to use, such as a video, are most effective in stimulating quality writing. The statistics linked to a blog were important in engaging pupils in writing for a real-world audience and motivating them to improve their writing. Class blogging with teachers giving feedback helped to build teacher-pupil and peer relationships. The [report](#) also makes some specific recommendations about how teachers can best use blogging as a tool.

*These research reports first appeared in the autumn 2018 edition of the Chartered College journal.

ScratchMaths

ScratchMaths was a two-year computing and mathematics-based curriculum for Key Stage 2 pupils (Years 5 and 6). Its aim was to enable pupils to engage with and explore important mathematical ideas through learning to program using the free online programming environment Scratch.

Funded by the Education Endowment Foundation, the ScratchMaths curriculum was designed and trialled by a team based at the UCL Knowledge Lab in London, England in conjunction with primary teachers and used in more than 50 schools across England.

At the CLC we trained the participating teachers to use the resources and this approach to teaching with programming – where the language of programming acts as a conceptual scaffold to aid the understanding of abstract ideas – has informed our teaching and planning ever since. Since the project ended we've continued to use some of its resources in our training sessions and have been approached by schools seeking support in using them.





CHAPTER 5:

Community learning

At the CLC we've always believed that parental engagement is a powerful lever for raising student achievement in schools. Parents have the greatest influence on the achievement of pupils through supporting their learning in the home rather than supporting activities in the school. In this, we've been influenced by the work of Professor Charles Desforbes, emeritus professor of education at the University of Exeter. He found that parental involvement can account for a huge part of the variance in educational outcomes (up to 30%), significantly more than differences in schools (around 5%).

At the same time as improving the skills and capabilities of children and adults, research shows that family learning has an impact on a range of policy agendas, such as health, employability, involvement in the community, culture and sport, and reducing re-offending. It is this breadth of impact that makes family learning such value for money.

Family learning

Family learning was the longest running of the CLC's activities, starting in 1999 as part of Lambeth's Education Action Zone. It was also the first of our technology-focused programmes with the Laptop Library programme starting in 2001, enabled by Learning and Skills funding and a donation of laptops from IBM (see our partnership chapter).

We worked in partnership with [Campaign for Learning](#) as part of the national network and jointly on research in this area and through the digital skills family learning courses we sought to:

- Improve adults' personal skills in order for them to be able to support their children's education
- Improve adults skills to enable them to access further learning and employment.
- Support relationships between home and school
- Target interventions for specific students to raise achievement

Our family learning programmes often used animation, digital making and photography as ways for children and their parents to work together, developing literacy skills, communication, parenting and digital skills.

"I came here to help my kids, to do something for my kids. And for myself, because I didn't know how to switch on a computer. Now I can surf on the net. It's beautiful! In five years time where will I be with the computers? Maybe I can get a job – a better job. It's wonderful."

– a dad participating in the family learning course

Digital champions

According to [2021 figures](#) from Ofcom, 6% of households in the UK have no access to the internet and almost half of adults who remain offline say they find the internet too complicated. This has far-reaching impacts. Increasing numbers of basic services, from benefits to housing, are accessed online, not to mention job searches and shopping around for the best value goods and services.

Digital skills and access are becoming fundamental to participating in society, accessing services and connecting with friends and family.

Coming out of the Family Learning programme was Lambeth's three-year [Digital Champions project](#), which we ran. It offered free training and support for all things digital. The course was co-created with its users and took place where they were: children's centres, libraries and job centres.

Through the programme we developed a digital skills curriculum and issued specially designed digital badges. The project also trained up learners on the programme to be paid digital mentors to deliver the sessions – people who could say "don't worry, I used to be where you are, I did it – you can do it too".

"I've learnt that it's never too late to start using a computer whether you're 35 and want to brush up on your IT skills or 85 and want to learn how to switch on a computer. It's always such a pleasure to see people gaining some new knowledge."

– Digital Champion

The project was a huge success, delivering more than 2000 sessions, reaching more than 1200 people, and seeing significant increases in knowledge and confidence.

"What I enjoyed most about being a digital champion was being able to share my knowledge and being able to impact the community in which I live."

– Digital Champion

Listen to a [podcast](#) to hear how it was achieved along with the views of some of the Digital Champions and those they mentored, and find out more in these films:

- [Digital Champions film](#)
- [A film about family learning](#)
- [Example of a film made by children and carers in a family learning project](#)





CHAPTER 6:

Sharing our learning

The success of the CLC approach and the expertise of CLC staff have been recognised by a wide range of educational organisations and publications.

The CLC won Bett awards for an unprecedented two years running, in 2019 and 2020, in the support and service category. We were also nominated for awards in the collaboration category in 2019 (a bumper year!) and in the technical or IT support service category in 2022.

We shared our expertise at Bett for a number of years through hosting practical CPD workshops on topics ranging from personalised learning and the power of partnerships to online safety and digital strategy for school leaders.

A highlight was our Bett arena talk, [Fact or Fake: developing critical learners in the digital age](#) in front of an audience of 800 people. Drawing on our teaching experience and work with a wide range of partners, we explored some practical ways to engage children in critical evaluation of digital information in a range of contexts, supporting their learning and development both as consumers and creators of content of all kinds, fact and fiction included.

We published three articles in Chartered College's highly respected peer reviewed research journal:

- [Using technology to promote metacognition](#) (2019)
- [Inspiring creativity and measuring impact: the changing landscape of technology for learning](#) (2019)
- [Exploring the world virtually: The role of digital technology and resources in subject-specific teacher CPD](#) (2022)

And we were also published in Hello World magazine, sharing experiences of cultural partnership working with Tate Exchange and [introducing computational thinking to very young children](#).

CLC's popular blog and weekly newsletter have been a vibrant hub for sharing connected learning news, views and thought leadership around connected learning. Two extremely popular blog posts were by CLC teaching and learning consultant Rowan Roberts on engaging girls in computer science posts.

In her long read, [What's turning girls off computer science?](#), Rowan explored why fewer girls than ever are taking the new computer science GCSE and suggested ways teachers and parents can help girls to emerge from primary schools with a more robust sense of themselves as computational thinkers.

Her follow up, [Engaging girls in computer science – the why, what and how](#), looked again at the problem – and why it matters – and took on the challenge of examining all the practical ways girls can be better supported to engage with computing.

PRACTICAL ADVICE

Rowan Roberts's five top tips for engaging girls in computer science

Scaffold activities appropriately: which is really important when pupils have less confidence in their own abilities, and this is more likely to be the case for girls. This doesn't mean spoon feeding them; it's about building confidence gradually and keeping everyone on the same page.

Model a growth mindset ourselves: catch yourself next time you say something like "I'm a terrible singer" or even "you're very good and drawing". Try to create an environment where children see that skill is plastic and can change, and ask your colleagues to help you.

Embrace the positive learning behaviours we more commonly see from girls. Sure, experimentation and risk taking is helpful in computing but so is communication and organisation.

Visibly enjoy the subject (particularly if you're part of an underrepresented group): I sometimes make Scratch projects to solve simple classroom problems like allocating different subjects to groups at random. Not because it's easier than drawing names out of a hat but because it's more fun, and I want the children to know that I think so.

Expose children to a range of role models. This might be by talking about female computer scientists, by championing female colleagues, or by having diverse speakers telling young people about their careers.

Many of the programming activities I've seen in my time working in computing education have focused more on outcome than process, and I think this is one of the things that puts a lot of our girls off. It means that there is a single desired outcome and implies that if you don't achieve it you have failed – a notion that we know tends to be destructive to girls' learning.

It is important for all children to know that, as NASA computer scientist Annie Easley once said, "If you want to... you can do anything you want to, but you have to work at it." You can still think of talent as a gift, but just remember that it's a gift that you have the ability to give to yourself. All you need is a bit of practice.

[Read more of our blog posts on all aspects of connected learning](#)



THANK YOU



Together, connected and learning, we were so much more than the sum of our parts.

Current team

Sarah Horrocks
Rowan Roberts
Peter Lillington
Ben Butcher
James Goddard
Krzysztof Jurek
Nisar Mohammad
Aaron Pitts
Ken Dupuis
Afeefa Wilson
Gonçalo Neto
Louise Wade
Anoush Kendrick
Katie Howard

Former team and freelancers, partner organisations

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Tim Jacques
Christian Turton
David Owens
Onley Charles
Carla Tosta
Racheal Adesegun
Luz Gonzalez
Vasquez
Andrea Joseph
Lorna Musonda
Sylvia Hylton
Charlene Howard
Shukri Sheikh
Sue Tovell
Suki Coe
Kim Morrison
Joe Halloran
Joe Brown
Adam Ravzi
Sarah Scudamore

Katia Major
Blossom Carassco
Julia Lawrence
Marie Lenclos
Emma Sullivan
Sam Harrie
Sam Lawlor
Susie Hopkinson
Jon Harmer
Ben Harmer
Wendy Scott
Shelly Wain
Dawson James
Jon Cooper
Harminder Chagger
Peter Eyres
Luis Martin
Stuart Swann
Ryan David
Anna Papadimitriou

Federica Martellini
Susan Burd
Louise Gray
Cristina Santos
Kathy Bor
Valerie Cummings
Charmaine
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Jackie Callaghan
Susan Burd
Liz Abbensetts
Myra Barrs
Abigail Norton
Kathy Lowers
Stuart Hendy
Doug Belshaw
Bryan Mathers
Alistair Whyte
Liz Abensetts
Victoria Ijeh
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Hunter Charlton
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Stuart Swann
Michelle Pauli
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Hillary Pearce
Alex Patrick
Mark Wakefield
Mark Reid
Mark Martin
Jane Waite
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Richard Charlton
Graham Jackson
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Joce Giles
Alex Brierly
Pippa Couch
Mus Bagum
Jenny Smith
Nigel Canin
John Parr
Shân McLennan
Rachel Harris
Nicolette Small
Shan Shaw
Jenny Martin
David Boyle
Pei Chin Tay
Laura Griffiths
Dave Smithers
And many more...